

WILLIAM D. CANNON ART GALLERY



The World on a String

PUPPETS FROM THE
ALAN COOK COLLECTION
OF THE INTERNATIONAL
PUPPETRY MUSEUM

OCTOBER 2
THROUGH
DECEMBER 30
2011

a guide for educators

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STEPS OF THE THREE-PART-ART EDUCATION PROGRAM

Resource Guide: Classroom teacher introduces the preliminary lessons in class provided in *The World on a String* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.) On return from your fieldtrip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning.

Gallery Visit: At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing works first and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project: An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcome of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will understand that puppets are more than toys and see that they are part of artistic tradition dating back 1,000s of years.
- Students will make art outside of the classroom.
- Students will observe and create written descriptions of puppets from around the world.
- Students will go to other galleries and museums and use their new art-related vocabulary.

HOW TO USE THIS RESOURCE GUIDE

This resource guide allows teachers and students to investigate the artistry and traditions of puppets from around the world.

It is written for teachers to integrate these artworks with diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State Language Arts Standards. By spending time studying the included images, and teaching the lessons found in this guide, and participating in the tour and art project at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks

THE ARTFUL THINKING PROGRAM

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of Artful Thinking Routines

- help to easily integrate art with other curriculum area especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints, reasoning.

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at <http://pzweb.harvard.edu/tc/overview.cfm>

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENTS NAMETAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or by e-mail and are on a first-come, first-served basis. You will receive an e-mail confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking.
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.
- Chaperones and teachers must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

ABOUT THE EXHIBITION

The World on a String:

Puppets from the Alan Cook Collection of the International Puppetry Museum

On display from Oct. 2 through Dec. 30, 2011

Puppetry is an art form which communicates beyond age, culture, ethnicity, language and education. It opens possibilities that affect the head, heart and soul, communicating on many levels at once, often without words. Through puppetry, adults can experience the mysteries of life and understand how possibility can become reality. Children, through puppetry, nurture their imagination receiving the gift of inspiration. Puppets have no boundaries. Strings, plaster, cloth, wood, plastic, cardboard, glitter, feathers, paint - even the human body or the latest technology - are just the base materials with which puppet artists fashion living, breathing creatures, beings that reach out and touch us in mystical ways. By creating and giving form to inspiration, puppets show us the way to see ourselves and our world differently, imparting ideas that bridge cultural differences.

The World on a String presents a glimpse into the Alan Cook collection of the International Puppetry Museum, and represent approximately 100 years of puppetry and object-making from many different regions of the world. You are invited to begin a journey around the globe. Included in the more than 200 works on display are Sicilian marionettes, Indonesian shadow puppets, German hand-puppets, African rod-puppets, Japanese Bunraku, puppets by notable American puppeteers and many, many more. Truly the world on a string.

ABOUT THE INTERNATIONAL PUPPETRY MUSEUM

In October of 1999, a group of puppeteers, producers, business professionals and lovers of puppetry came together to form a steering committee. Their goal was to create a non-profit center in Southern California that promotes and preserves puppetry arts. While there were other such centers in the United States, there was no place dedicated to honor and celebrate this magical art in this region. This non-profit group became known as the International Puppetry Museum (IPM). At the heart of the museum is the astounding puppet collection begun by IPM Director and Founder Alan Cook over seven decades ago. Cook began collecting puppets as a young child when his parents gave him a Dutch Boy marionette. Puppetry would become his lifelong passion. He made and performed with his own puppets, taught children's classes, worked in Las Vegas with Krofft Puppets and Raquel Welch, and with stop-motion puppets for Art Clokey (of Gumby fame) for television's "Davey and Goliath." Occasionally Cook would buy an antique or toy puppet, little realizing that in time the collection would grow to more than 5000 puppets of various types and from different time periods from around the world. Today, the International Puppetry Museum in Pasadena is run solely by volunteers who devote their time and energies to preserving puppet theater, honoring puppet traditions, and conserving, cataloguing and maintaining the collection. The puppets have been shown in museums, galleries, colleges and other venues for more than half a century.



More about Alan Cook

Alan Cook is a puppeteer, puppet collector, puppet exhibition consultant and teacher of puppetry. A life-long interest in puppetry was nurtured early in Cook's life by seeing numerous puppet shows in Los Angeles' department stores. As early as high school, he was involved in puppet productions, which continued throughout his college career. He received his degree in Art History from Pomona College. Cook has taught the art of puppetry at public and private schools, retirement homes, puppet festivals, art festivals, art centers and museums.

In his career as a puppeteer, he worked with Sid and Marty Krofft Productions, on both television specials and on stage with Krofft Puppets Live with Raquel Welch. He worked on theater productions with the Laguna Festival of Arts, Knott's Berry Farm and Magic Mountain. He collaborated with magician Mark Wilson, Doug Seymour Marionettes and Frank Paris, of "Howdy Doody" fame. His television and film work includes Pillsbury Magic Circus TV specials, McDonald's commercials, the Howdy Doody 40th Anniversary Special, and video with Paddy Blackwood. Other television work includes the Art Clockey production (of Gumby fame), "Davey and Goliath," The Muppet Movie, and others. Cook has served as Artistic Director, Exhibitions Director and Board member for the Puppeteers of America and was co-founder of the Los Angeles Guild of Puppetry. For over three decades, he has created puppet exhibitions at museums, universities, national and local galleries, and has mounted exhibitions for national and regional puppet festivals.

TYPES OF PUPPETS

Hand puppets

Hand puppets are diminutive figures that the puppeteer operates with fingers and wrist from within the puppet's glove-like structure, thus becoming extensions of the puppeteer's hands.

Bunraku puppets

Japanese style Bunraku puppets are full-figured, half, or three-quarter-size human figures operated by two or three puppeteers who directly control the puppet in full view of the audience.

Rod puppets

Rod puppets extend the distance between operator and object by means of the control rods used to manipulate them, but the rods maintain the direct movement relationship between operator and puppet characteristic of hand puppets.

Marionettes

Marionettes are flexible full-figure representation of humans and animals operated by strings. Manipulation is a bit indirect because the marionette's strings do not respond with the immediacy of rod and hand puppets. Nonetheless, marionettes are often capable of finer and more delicate movements.

Shadow puppets

Shadow puppets are generally flat rod puppets whose shadow (black or in translucent colors) is projected against a cloth screen by a light source mounted behind the puppets. Such puppets present an intriguing means of performance, since the audience does not watch the puppet itself, but its shadow image, a method that also suggests the more technologically advanced performance forms of film, television, and computer imaging, also based on images projected onto screen.

HISTORY OF PUPPETRY

Puppetry's roots may be traced back thousands of years to its appearance in religious ceremonies. Written documentation of puppetry's beginnings can be traced back 4,000 years ago to Asia where it simultaneously developed in India and China. Puppetry has been and is utilized to communicate the myths, legends and folklore of cultures across the globe. Puppetry is a vehicle which has transmitted the heritage and history of cultures for thousands of years and which thrives today by reinterpreting popular myths for contemporary audiences.

The world of puppetry mirrors the world in which we live. In speech riddled with symbolism, puppetry comments on the very issues that bind a community together-shared values, beliefs and traditions. When looking at puppetry as a means to understand others, we must also utilize it as a tool to understand ourselves. The puppet stage is a microcosm reflective of the world in which we live. Puppets are created to mirror, satirize, and elevate our lives through our aesthetic sensibilities, our celebrations and rituals, our myths and stories, and our sense of humor. By examining the many facets of our lives in which puppets participate we discover that puppetry is as diverse, rich and complex as the world in which we live. The puppet play becomes an eloquent and symbolic echo of a much more grand drama: the human condition.

Puppetry as Performance

Puppetry – the telling of stories in theatrical or ritual events combining humans and pieces of the surrounding physical world – is arguably the most widespread form of performance. Puppets can be traced as far back as ancient Egypt, Greece, and Rome and are found today in cultures worldwide, across the Americas, Europe, Africa, and Asia. The task of making this ancient art of puppetry work in the modern era is an ongoing endeavor.

In the twentieth century puppeteers sought to expand the role of puppet theater in modern society in many different directions: as a means of making popular entertainment, as art theater, as an educational tool, and as a means of persuasion. At different times and places puppeteers pursued various combinations of these goals, making “serious” drama, children’s theater, promotional shows, commercials, political spectacle, films and television shows.

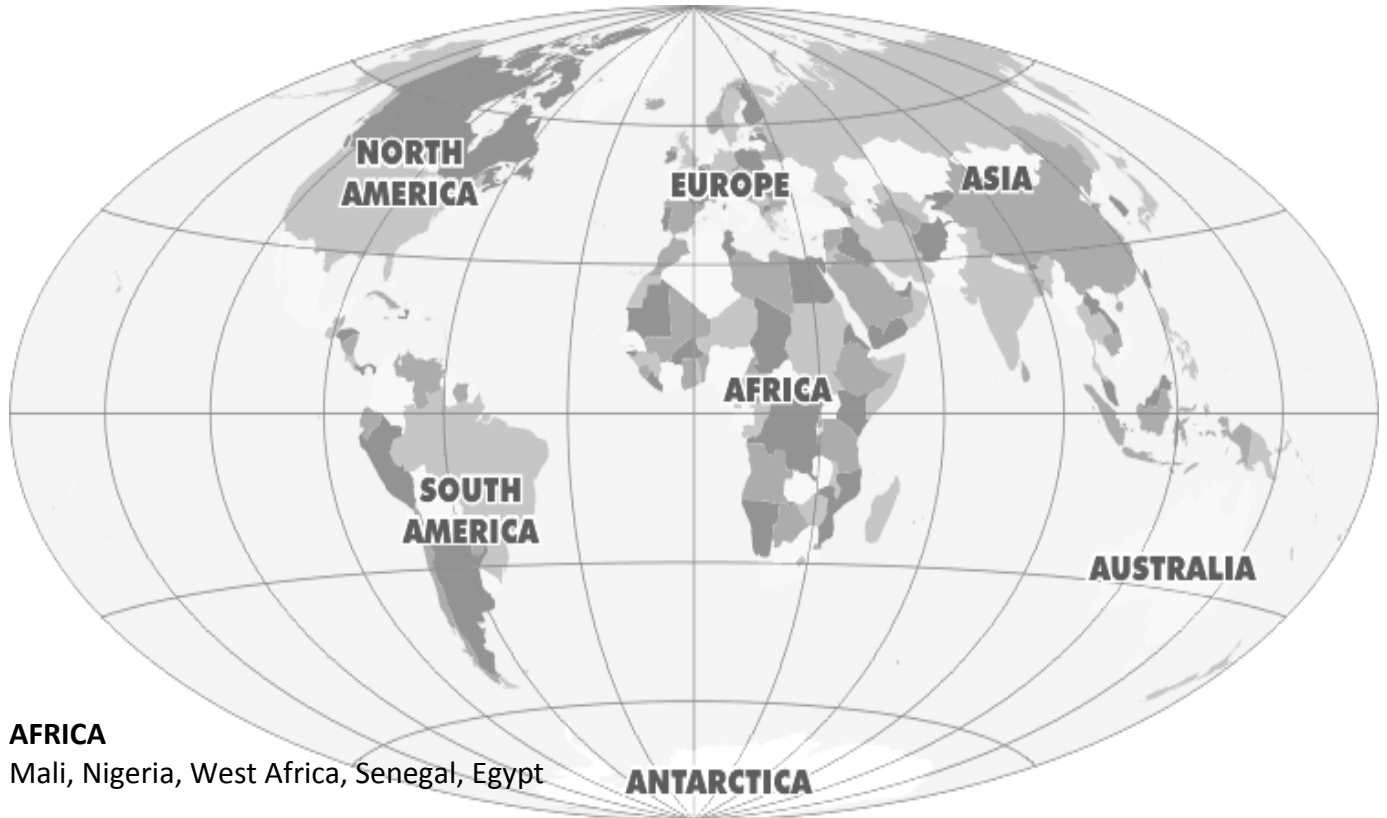
At the turn of the twenty-first century, a renaissance of puppet theater appears to be underway. In the United States during the 1990s, a theatrical production of Disney’s *The Lion King* showed that a mask and a puppet spectacle could become a runaway hit on Broadway, and the Jim Henson Foundation’s series of bi-annual International Festivals of Puppet Theater began to expose new audiences to the richness and variety of innovative theatre based on puppetry. Generations of children have grown up watching and learning from Jim Henson’s Muppets on television, and a new appreciation of puppetry as a theater capable of conveying profound artistic, social, and political ideas, stories, and emotions has followed.

Bell, J. (2000). *Strings, Hands, Shadows: A Modern Puppet History*. Detroit Institute of Arts.

MAPPING THE REGIONS OF PUPPETS

from the Alan Cook Collection on display in the William D. Cannon Art Gallery

The exhibition includes puppets from many different regions of the world. Work with your students to locate these countries on a map or globe. Visit the library to find books on these places. When you are ready to decorate your puppet, build a puppet theater or design a background use ideas from what you learned about the country.



AFRICA

Mali, Nigeria, West Africa, Senegal, Egypt

ASIA

Burma, China, India, Indonesia, Japan, Mongolia, Korea, Sri Lanka, Taiwan, Turkey, Uzbekistan, Viet Nam

CENTRAL/SOUTH AMERICA

Ecuador, Peru, Brazil

EUROPE

Belgium, Bulgaria, Czech Republic, England, France, Germany, Greece, Hungary, Italy, Poland, Romania, Russia

NORTH AMERICA

United States, Canada

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Art and Language Arts lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers). (*Standard 3.4*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)
- Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives. (*Standard 5.4*)

Grade 4

- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Described how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Identify and describe how various cultures define and value art differently. (*Standard 4.4*)

English-Language Arts

Grade 3

1.0 Writing Strategies

1.1 Create a simple paragraph

- a. Develop a topic sentence
- b. Include simple supporting facts and details

2.0 Writing Applications

- 2.2 Write descriptions that use concrete sensory details to present and support unified impressions of people, places things or experiences.

1.0 Listening and Speaking Strategies

- 1.3 Respond to questions with appropriate elaboration

Grade 4

1.0 Writing Strategies

- 1.1 Select a focus, and organizational structure and a point of view based upon purpose, audience, length, and formal requirements

1.0 Listening and Speaking Strategies

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in an oral setting

Pre-visit activities



LESSON ONE:

An Introduction to Puppets

Related Subjects:

Visual & Performing Arts

Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

This lesson will prepare your students for their upcoming visit to the William D. Cannon Art Gallery by providing them with an opportunity to view, discuss, and write about a selection of puppets from the exhibition. Leading students through the Colors, Shapes, Lines *Artful Thinking* routine the teacher will guide the students to carefully observe each work of art and generate a list of adjectives that they can then use to complete their writing assignment.

Ask third grade students to write a descriptive paragraph of their favorite puppet. Fourth grade students can write a paragraph from the point-of-view of their favorite puppet.

Materials/Resource Guide Images

- Image 1: *Otami-Maiden*, Bunraku, Japan, (n.d.)
- Image 2: *Snow Boy and Snow Girl*, Hand puppet, Bulgaria, (1950s)
- Image 3: *Man / Red Headdress*, Rod puppet, Indonesia, (2000)
- Image 5: *Karagöz Figure*, Shadow puppet, Greece, (Mid-20th century)
- Image 6: *Female Warrior*, Marionette, Palermo, (Early-20th century)

Procedure

- Teacher preparation: Begin this lesson by using Colors, Lines and Shapes Artful Thinking routine for each puppet found in the inside pocket of the guide.
- Share the information about the history or puppetry and begin talking about the different types of puppets. Write down the response from your students. Detailed descriptions of puppets types can be found on page 9.
- Repeat this exercise with all images (1 through 6) in the resource guide.

- Explain to the students that they are going to write a descriptive paragraph of their favorite puppet. Students will be asked to use their descriptive words that they listed on the board, along with coming up with new terms. Students could also use the descriptive words to write a paragraph from the point-of-view of the puppet.
- If times permits, have students draw an image of their favorite puppet.

Some additional talking points to enhance the overall understanding.

- *What is a puppet?*
An inanimate object whose movement and speech are controlled by a puppeteer.
- *What is the difference between a puppet and a doll?*
A puppet is manipulated to simulate life-like movements.
- *What is puppetry? Can you describe the various elements of puppetry?*
Puppetry is the art of performing with a puppet. It incorporates a stage, props, lighting, an audience, improvised and/or prewritten scripts, a puppeteer, and puppets of various kinds.
- *What factors determine the look of a puppet?*
Medium, style, costume, and puppet type all influence how a puppet looks.



LESSON TWO:

Create an Animal Sock Puppet

Related Subjects:

Visual & Performing Arts

Class Time Required:

One 60-minute class session

Lesson Overview

The history of puppets date back 1,000s of years. The oldest known puppet, a monkey character was found in India and is 4,000 years old. The practice of puppet-making quickly became an art form that swept all throughout Asia in the coming years. By the nineteenth century, puppet shows had expanded to just about every corner of the world. Audiences in Europe, Africa, Asia, and the Americas enjoyed the creativity of their local puppeteers.

In the 1920s that the modern-day sock puppet emerged in the United States. Magazines in the subsequent decades demonstrated how parents could create these simple and inexpensive toys with their children. Making sock puppets quickly became an immensely popular household craft.

Materials

- socks (adult size, longer ones will work better)
- material (felt is best, in a multiple colors if possible)
- scissors
- glue (white glue or Aleene's tacky glue)
- markers
- buttons (optional)
- yarn (optional)
- images of animals (mammals, reptiles, insects, etc.)

Procedure

- Begin with preparing your work space. Make sure newspapers are spread out over your table or working surface, and dress for mess.
- Explain to your students that they will be creating an animal sock puppet.

- Decide on what animal (or whatever else) you wish to make, and pick the color sock accordingly. For example: Green is great for snakes, and black is good, too. Yellow would be fine for a cheetah or leopard, white or black would be great for a zebra, and orange would work nicely for a tiger.
- Cut out pieces of felt (or whatever other material you're using but we think felt works best) in different patterns depending on the puppet you're making. For example if you're making a tiger or zebra, cut out stripes. For a leopard or cheetah, make spots.
- Coordinate the colors of your felt to the colors of your socks. Cut a small strip out too for the tongue (if your puppet has one).
- Glue the pieces of material to your sock. Put the sock on your hand first so you can get a good feel for where your puppet's eyes and tongue go. This will also help you visualize the look of your finished puppet in terms of positioning for stripes, spots, or other shapes you have cut out.
- Place your materials onto your sock very carefully; once it's on you won't be able to move it around too successfully. You can use buttons for the eyes, if you wish.
- Use markers to create more patterns, implied textures and details. Explain to students to draw extra spots, or a nose, or even lips around the mouth of your puppet - whatever you like, it's up to you! Remember though that a dark marker on dark material won't do much to enhance your puppet.
- For the final touches, have your students take the yarn, and cut it into pieces. Brush a little bit of glue onto the ends of the yarn; you may find you have more success with this step if you hold the yarn in small bunches lined up together. This step can be tricky, but it is also quite optional. The yarn can be placed to make hair, or a beard, or even a mane; it can be a lovely added touch to a lion or giraffe for example, or it can even double as eyebrows if you wish.
- When you have finished, put the puppet on your arm again. Practice making swirly movements as if you were swimming or dancing, and open and close your hands to make it's mouth move. When you get good at it you'll even be able to make it seem like your puppet is talking, laughing, crying, or shouting...just with it's mouth! Have it appear slowly from around the corner of a box to make it seem as if it is cautiously entering a room...you are only as limited as your imagination.
- Conclude this art making lesson by asking students to volunteer to share their puppets. Coach them to describe how the colors, shapes, and lines that contribute to how the puppets looks and the story it could tell.

Post-visit activities



LESSON THREE: **Create a Shadow Puppet**

Related Subjects:
Visual & Performing Arts,
Language Arts

Class Time Required:
One 60-minute class session

Lesson Overview

Ask students to name all of the different types of puppets. What are puppets for? Explain that the “Karagöz appears a rough and funny character who enjoys getting into a lot of silly fights. He is, greedy and loves good food. The Karagöz shadow puppet is played against a stretched fabric screen with an oil lamp used for lighting. With this style of screen and lighting the puppets colors can show through and look like stained glass.” (Doney, 1995). Tell your students to think of a character that has something really important to say that they would like to make into a puppet.

Materials

- Image 5: *Karagöz Figure*, Shadow puppet, Greece, (Mid-20th century)
- See Appendix for dragon shape template
- stiff paper or card stock (used manila folders work)
- pencils
- eraser
- scissors
- hole punches
- paper fasteners
- 1/8" dowels or thin sticks (such as bamboo skewers or chop sticks)
- masking tape, packing tape, duct tape
- 4 x 6" (10 x 15 cm) foam pieces

Procedure

- To begin students will choose either the shadow puppet template provided or to create a puppet character from their own imagination.
- Students who choose to draw their own puppet characters should draw the head, torso, and legs as one entire piece. Next, they should draw the character's two arms separately.
- Older students can draw the arm in two pieces; one from the shoulder to the elbow and the other from the elbow to the hand.
- Cut out figure and remind students to put their name on the back of each piece.
- Punch holes in the shoulders of the puppet and the puppet's arms (and elbow if using two sections). Attach the sections with the paper fasteners.
- Color the puppet character.
- When students are finished coloring their shadow puppet center a dowel along the puppets back and tape to create its central rod. Add bamboo skewers or chop sticks to arms to create additional movement possibilities for the puppet.
- Conclude this art making lesson by asking the students to volunteer to share their shadow puppets'. Coach them to describe how the colors, shapes, and lines contribute to how the puppet looks and the story it could tell.

Extensions

Stage a puppet show using the entire class.

- Have students work in small groups to write an original play that they can perform with their puppets.
- Create puppets based on characters from literature or a poem, have students write scripts, rehearse and perform it for other classes.

Make a puppet display to inspire writing and storytelling.

- Create a tableau on a bulletin board by arranging puppets in different positions to help students to include a beginning, middle and end to their narratives.



LESSON FOUR:

Create a Puppet Show using simple Brown Bag Puppets

Related Subjects:
Visual & Performing Arts,
Language Arts

Class Time Required:
One 60-minute class session

Lesson Overview

Children will develop cooperation, literacy, and creative-thinking skills as they work in small groups to develop a puppet show based on favorite folktales.

Procedure

- Choose a few folktales and introduce them to children during reading time. Select a simple and brief storyline for your students to reference.
- Engage them in discussions to help them to develop an understanding of the meaning of the stories, sequence, settings, and main characters. Once they have become familiar with the text and meaning of the stories, explain that they will create puppets to dramatize a favorite folktale.
- Divide children into small groups and ask each group to identify a different character from their selected folktale to choose as their puppet. Provide time for each group to create their puppets and develop and practice their puppet show. Offer assistance if needed. Simple and imaginative puppets can be created using brown paper lunch bags. To create paper bag puppets direct students to use the fold at the bottom of the bag as the head and add a face. Turn the bag into a story character by adding details with using markers, construction paper, and yarn.
- Invite each group to dramatize their chosen folktale. Children can use their puppets while you read the folktale or they can retell the story themselves. The children can also perform their folktale puppet shows for parents or other classrooms. Place the puppets and folktale books in a container in the library area or dramatic-play area to encourage further play.

Extensions

Invite the same groups to use their puppets to create a new story. Or, mix up the groups and ask them to use their puppets to create a new story.

Create a Puppet Stage

Make a puppet stage by cutting out the bottom out of a medium-size cardboard box. Provide children with tempera paint, collage materials, or stickers to decorate the box. Make a curtain by placing fabric on each side of the front of the puppet stage. Now invite the children to perform their puppet shows!

Create a doorway theater by stapling to top four inches of a colorful towel around a wooden dowel. Tie yarn around each side dowel and hang string from top of the door frame. Cut a theater window out of the towel at the appropriate height for your students.

RESOURCES FOR EDUCATORS

Websites listed below show most current web addresses at the time of the publication of this resource guide.

Puppeteers of America:
<http://www.puppeteers.org/>

BIMP/Ballard Institute and Puppet Museum:
<http://bimp.uconn.edu/>

UNIMA/USA:
<http://www.unima-usa.org>

Center for Puppetry Arts:
<http://www.puppet.org/>

The Jim Henson Foundation:
http://www.henson.com/foundation/co_outreach_

Punch and Judy:
<http://www.punchandjudy.com>

Puppeteers of America:
<http://www.puppeteers.org/>

Sagecraft: The Puppetry Homepage:
<http://www.sagecraft.com/puppetry/index.html>

BIBLIOGRAPHY

Resources used in the development of *The World on a String* resource guide.

“Activity Plan 3-4: Folktale Puppets”

<http://www2.scholastic.com/browse/article.jsp?id=3746930>

Accessed on 7 Sept. 2011

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GLOSSARY

Armature: Basic form that gives a puppet shape; it is covered and modeled for a custom shape. A variety of mediums, (papier-mâché, cloth) can be used to cover armature. Papier-mâché puppets have armatures of formed wire, screen, or an inflated balloon. A Styrofoam sphere or a ball can be armature for a head.

Articulate: Refers to the degree of movement a puppet can have. A marionette with moveable arms and legs is more articulate than a hand puppet that can only move its arms; a marionette with a moveable jaw, flexible waist, or a head that turns is more articulate than a marionette that does not have those features.

Build Up: Refers to the construction of exaggerated facial features. Begin with the basic shape, then add upon it or build it up until it has emphasis. Punch, of “Punch and Judy” fame, has a large nose and prominent chin. The basic length of the nose and the shape of his chin are constructed the nose is built up by adding nostrils, and the chin is built up by extending it outward.

Caricatured: Caricaturized puppets have exaggerated features. Certain physical qualities and attributes are pushed to the extreme to make them more obvious. Most puppets are in this style.

Cartoon: A drawing or plan of a puppet made during the process of planning. It is where scale, proportion, style, costume, ability to be articulate, and patterns of the armature are worked out.

Controls: Devices attached that enable a puppet to be manipulated. Some puppets are connected to their controls by eye screws in the armature. A papier-mâché marionette’s control attachments are extensions of its wire armature and are left exposed. Well-constructed controls increase the ability to professionally articulate a puppet.

Costume: Clothing worn by a puppet; helps convey the personality of the puppet and its situation within the play.

Color: The visual sensation dependent on the reflection or absorption of light reflected the given surface. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Figurative: Representing forms such as humans or animals rather than ideas or patterns.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Puppet Theater: The purpose of the puppet theater is to give puppets a defined area in which to act. Focuses attention of the audience on the puppets while detracting attention from the puppeteer.

Puppetry: Almost anything brought to life by human hands to create a performance, Types of puppets include rod, hand, marionette, and Banraku.

Representational: An art form that is inspired by the visible world, and the completed art form contains recognizable subjects.

Realistic: Have authenticity, truthfulness in detail and scale. Exaggeration of features is minimal and rare. Think of realistic puppets as miniaturized versions of a person or animal.

Script: The written text of a play.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Stylized: Constructed of elements or objects that would represent something completely different if removed from each other. The elements are not exaggerated; they are used in a manner other than their original purpose.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Template: Used for patterning the various parts which, when assembled, makes a puppet.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Three-dimensional: Having height, width, and depth. Also referred to as 3-D.

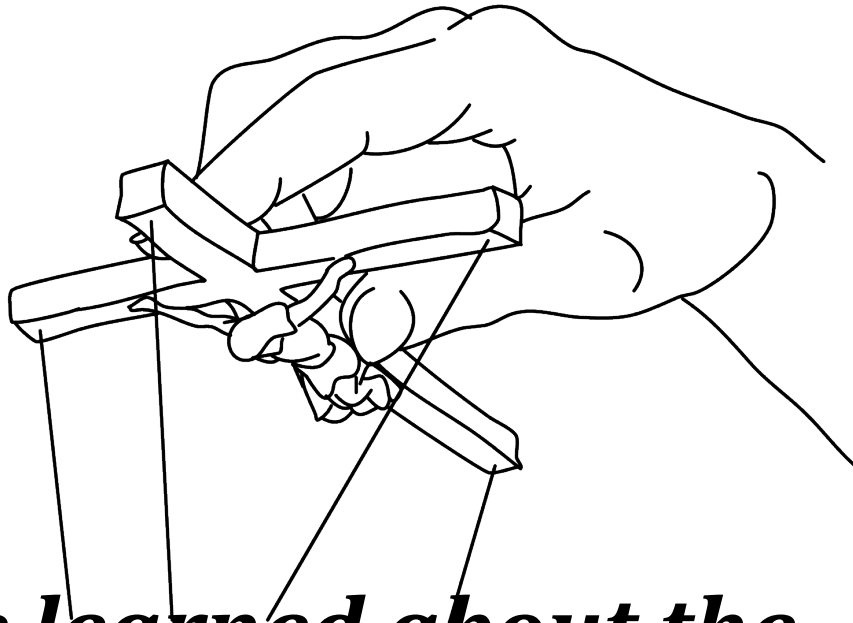
Two-dimensional: Having height, and width but not depth. Also referred to as 2-D.

Value: Lightness or darkness of a hue or neutral color.

Appendix



***We visited the
William D. Cannon Art Gallery
and viewed
The World on a String
exhibition.***



***We learned about the
different types of puppets.***

Hand puppets

Hand puppets are diminutive figures that the puppeteer operates with fingers and wrist from within the puppet's glove-like structure, thus becoming extensions of the puppeteer's hands.

Bunraku puppets

Japanese style Bunraku puppets are full-figured half- or three-quarter-size human figures operated by two or three puppeteers who directly control the puppet in full view of the audience.

Rod puppets

Rod puppets extend the distance between operator and object by means of the control rods used to manipulate them, but the rods maintain the direct movement relationship between operator and puppet characteristic of hand puppets.

Marionettes

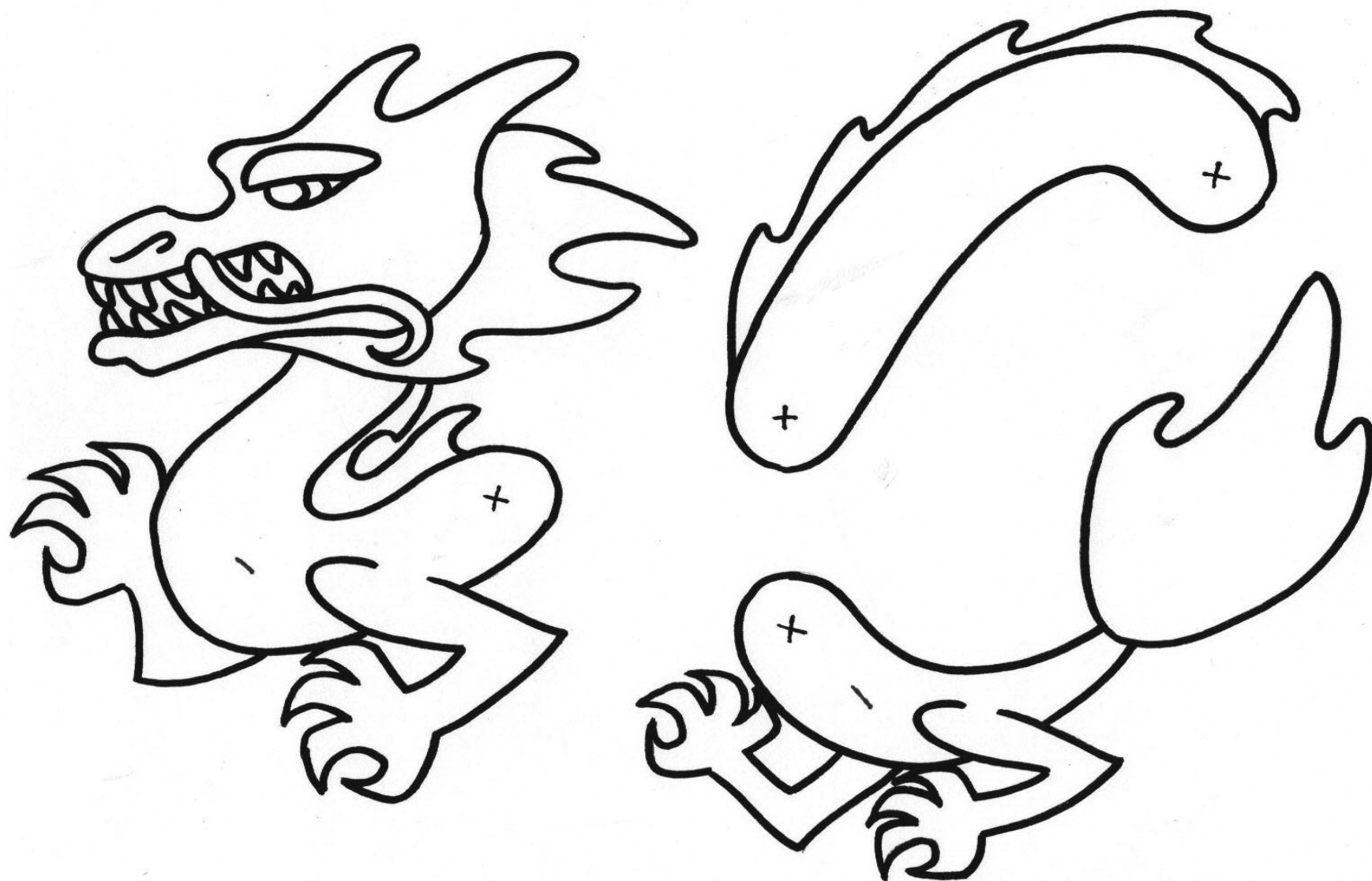
Marionettes are flexible full-figure representation of humans and animals operated by strings. Manipulation is a bit indirect because the marionette's strings do not respond with the immediacy of rod and hand puppets.

Shadow puppets

Shadow puppets are generally flat rod puppets whose shadow (black or in translucent colors) is projected against a cloth screen by a light source mounted behind the puppets.

***We also learned about the
Elements of Art.***

***Elements of Art are sensory components
used to create works of art: line, color,
shape, form, texture, value and space.***



WILLIAM D. CANNON ART GALLERY

The World on a String



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